SOME MAKERS OF BOOKS AND WHAT THEY ARE

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A. C. McClurg & Co., Publishers

to make things happen to them. Indeed, I see no reason why anything should. I could write awfully good short stories if it were permissible merely to introduce some extremely original and interesting character and at the end of two pages announce that at this point a brick fell on his head and killed him. If there were room for a school of literature of this kind I should at once offer to lead it. I do not mean that the here would necessarily and always be killed by a brick. One might sometimes use two.

"But I see that, after the fashion of a professor, I am wandering from a mere preface into a disquisition at large. "I only meant that as beside the intense concentrated effect of a page of this of it, to swallow it)—burlesque writing the production of a whole chapter of an ordinary novel (not written by a Dickens) seems ease itself. The greater part of an ordinary novel—

THE DEBT LITERATURE

THE DEBT LITERATURE

THE DEBT LITERATURE

construction all through.

"One character in this book is very real. My late friend, J. Smith, was not only the largest, but, I think, the largest hearted man I have known. His success was in the measure of his good deeds. From his country hotel he moved to a palatial hotel in Toronto—with a mahogany bar about fifty yards long and a set of bedrooms, so it was declared in the license, up above. For all I know people may have slept there. In the rear was a restaurant which Mr. Smith called a 'caff.' The 'caff' was always filled to







So, too, with biography. There was a remove that talent which we call time when a great man's family had to wait a good many years before any adequate history of his life was written. Custom, habit or something else decreed but it made creative work hard and iristing the continuous and authorized rese. In his last complete story "Let Me Port s feel-that a suitable period had to elapse be-lunch fore the continuous and authorized rec-milk- ord of his achievements could appear in Your Pulse," or "Adventures in Neuprint. The world, for example, waited a rasthenia," as in any story that he long time for the authorized lives of Macsulay and Gladstone. Nowadays, thanks to the journalistic sense which animates all publishing, the official biography bebegins almost with the funeral.

There is nothing particularly under the company of the construction.

There is nothing particularly unsentimental about this. We live in a swift and uncompromising era. Interest in human beings perishes swiftly these strenuous days. The publisher and the strenuous days. The publisher and the magazine editor realize what a fragile asset the bauble reputation is. It must be capitalized while the interest is hot.

In fact, O. Henry had been a very sich man for more than a year before his death. "He had not been well for a long time," writes Mrs. Porter, referring to the time of their marriage. "and had got behind with his work."

To Harry Peyton Steger he writes from Ashevilla, November 5, 1909:

So close is the relation between jour-

A rovel of the Pohemia of Greenwich Village,

bechelor girls and bachelor men who seek the

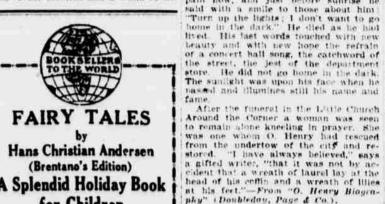
'truffles," the delicacies and pleasures, in the sober

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remained a reporter. But with this important difference: he interpreted life through his own big vision and imagination and stamped it with his individuality. If American literature of the past twenty-five years had produced no other book but "The Story of Susan Lenox" it would have vindicated the enormous debt that our fiction owes to the real journalist. Phillips found human nature frank, realistic and unafraid, and he pictured it with courage and conviction. Whether it was Life, Society or Wall Street, it auttered little. Phillips always proved himself to be a faithful historian of actual condition, illumined by the fire and fame of his splendid logic and reason.

quietly gave directions about the disposition of his papers.

Just before entering the hospital the friend who was with him, anticipating his aversion to the newspaper publicity inseparable from his pen name, asked what name should be announced. "Call me Dennis," he said: "my name will be Dennis in the morning," Then becoming serious, he added: "No, say that Will S.—Parker is here." The taking again of the old initials and the name "Will," said O. Henry's friend, was a whim of the moment and a whim of the said with a smile to those about him. "Tirr up the lights: I don't want to go pain now, and just before surrise he said with a smile to those about him." Tirr up the lights: I don't want to go home in the dark. The died as he had lived. His last words touched with new hope the refrain of a convert hall song, the catchword of the street, the jest of the department store. He did not go home in the dark. The sunlight was upon his face when he nassed and illumines still his name and letter-box woven into a



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